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ABSTRACT

A commercial art program at Johnson County Community College (JCCC) was authorized to begin August 1975. In order to obtain information concerning needed skills and training, and future manpower needs for commercial artists, a questionnaire was designed and mailed to 936 possible employers of commercial artists in the Kansas City area. Although only 124 usable responses were received, the data were expected to be helpful in developing a program culminating in the successful employment of all program graduates. Respondents were asked to rank over 40 basic skills and personal characteristics on a five-point scale ranging from "essential" to "not applicable." Five characteristics were rated "essential" by more than 50 percent of the respondents: (1) meeting high quality standards of neatness and accuracy; (2) meeting deadlines consistently; (3) using the tools, materials, and processes relating to graphic reproduction and the preparation of camera-ready art; (4) team work; (5) doing paste-ups and mechanicals. It was also determined that a successful job applicant must have the following: a quality portfolio, experience, a variety of skills, ability to adapt to new situations, and practicality. Recommendations for student selection and program development are made on the basis of the findings. (NHM)

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EMPLOYER PERCEPTIONS OF IMPORTANT SKILLS, KNOWLEDGE AND ATTITUDES FOR COMMERCIAL ARTISTS METROPOLITAN KANSAS CITY

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December 1975

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JC 760 044

PREFACE

The initial planning for the commercial art program began in 1971. During the fall of 1974, the Instructional Branch made the decision to examine the feasibility of a commercial art program. An advisory committee concluded that a program emphasizing strong technical skills would probably be successful.

The College research staff provided the College art staff with assistance in identifying employers of commercial artists. That report "Identification of Employers in Metropolitan Kansas City Who Hire Commercial Artists" included the recommendation that these identified employers should be surveyed to obtain information concerning needed skills and training, future needs for artists and potential on-the-job training sites. The State Department of Education-Vocational Division approved the proposed commercial art program as an industrial education program. The JCCC Board of Trustees subsequently approved the establishment of the program.

The Instructional Branch then requested the Office of Institutional Research to provide assistance to the College art staff so that the recommendation cited above could be implemented. Miss Dorothy Wadsworth and Miss Judy Brazil, members of the College staff, were responsible for this study. They coordinated the development of the survey instrument, did the layout and paste-up, and collected and prepared the data in the form specified by the research staff. The research staff completed the data analyses and prepared this written report.

Elaine L. Tatham
Director of Institutional Research

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EMPLOYER PERCEPTIONS OF IMPORTANT SKILLS, KNOWLEDGE AND ATTITUDES FOR COMMERCIAL ARTISTS METROPOLITAN KANSAS CITY

I. BACKGROUND

Planning for the commercial art program began in 1971. A major problem which limited the development of the program beyond the discussion stage was a lack of information concerning the types and numbers of companies which employ commercial artists. The potential employers of graduates in a commercial art career program are not as easily identified as employers of graduates in programs such as dental hygiene or fashion merchandising. Yet, the fine arts instructors felt there were opportunities in Metropolitan Kansas City for graduates of a commercial art program.

During the fall of 1974, the Instructional Branch made the decision to examine in depth the feasibility of a commercial art program. An advisory committee was appointed. Meetings were initially directed towards providing JCCC staff with assistance in deciding what type of program should be established. The program to be developed and implemented had to be a two-year program that would culminate in employment of graduates as commercial artists. Existing commercial art programs within the State of Kansas were reviewed and it was found that the one offered at the Salina Area Vocational-Technical School was the only vocationally approved program in Kansas. The conclusion was reached that a program emphasizing strong technical skills would probably be successful in Metropolitan Kansas City.

The Office of Institutional Research was requested to provide assistance in identifying employers of commercial artists. The report completed in January 1975 by the research staff in cooperation with the art staff

estimated that there were approximately 491 companies in Metropolitan Kansas City which hire an estimated 923 commercial artists. These 491 companies were not the obvious employers of artists such as ad agencies and newspapers. In addition, approximately 2,295 firms in Metropolitan Kansas City do not have an artist on their staff but do use art obtained from other sources, such as ad agencies and free-lance artists. These estimates were based on the responses of a randomly selected sample.

In February, a formal proposal (VE-20) was submitted to the Kansas State Department of Education asking that vocational approval be given to the commercial art program as an industrial education program. In April, the program received the requested approval. In May, the JCCC Board of Trustees authorized the establishment of a commercial art program to be implemented in the fall semester of 1975.

With the program authorized to begin in August, 1975, the Instructional Branch authorized the art staff to begin the implementation of the recommendation made by the Office of Institutional Research in its January 1975 report. That recommendation was as follows.

> *Survey those companies in Metropolitan Kansas City which produce the majority of art work used locally. These companies would include ad agencies, newspapers and printing companies. The purpose of the survey would be to obtain information concerning both needed skills and training in addition to future needs for artists. Via the survey, potential on-the-job training sites should also be identified.*

II. PURPOSE

The purpose of this study was to implement the recommendation stated above. Successful placement of graduates requires that students be prepared to meet the needs of employers. Employer perceptions of the skills, knowledge and attitudes which commercial artists should possess can be used to develop

a program which will result in successful job placement for graduates of the program. The identification of potential on-the-job training sites was also incorporated into the study.

III. METHODOLOGY

In cooperation with the commercial art advisory committee and the College research staff, the art staff developed the questionnaire used to collect the data presented in this report. A copy of the survey instrument is included in Appendix A.

In late June, questionnaires were mailed to all companies who had indicated in the earlier study (January 1975) that they hired commercial artists. All members of the area Art Director's Club were sent a questionnaire. This organization is composed of artists who, as art directors, hire and supervise artists. In addition, a questionnaire was sent to all companies and individuals listed in the yellow pages of the Metropolitan Kansas City Telephone Directory under the following 16 classifications: audio-visual production services, commercial artists, department stores, designers, display designers and producers, greeting card companies, indoor and outdoor advertising, interior decorators and designers, lithographers, model makers, newspapers, package design and development, printers, publishers, sign makers, and television stations. Before mailing, an attempt was made to eliminate duplicates to the same individual. It was not possible to eliminate all duplicates to the same company because of the many persons who were associated with large companies and who indicated apparently dissimilar mailing addresses. A self-addressed stamped envelope was enclosed for returning the completed questionnaire. Altogether, 936 questionnaires were mailed to the above companies and individuals.

IV. RESPONDENTS

The questionnaire was returned by 129 individuals. Five respondents did not complete the survey and indicated that they did not employ commercial artists. There were undoubtedly some employers who did not hire commercial artists and who made the decision not to return the questionnaire. There were informal indications that some employers are taking a neutral attitude and did not respond for that reason. The data presented in this report are based on the 124 employers who did complete and return the questionnaire.

There were only three companies from which two completed questionnaires were received. Detecting and eliminating all duplicates to the same company would have been very time-consuming. Therefore, duplicates to the same individual or obvious company duplicates were eliminated. It had been anticipated that there would be a large number of companies for which there would be more than one response. The receipt of only three duplicates suggests that a large number of questionnaires were not returned because individuals within the same company became aware of the duplication and returned only one questionnaire to represent the company.

There was also some informal feedback from area artists to the program coordinator which offered additional information concerning the failure of some individuals to respond. The informal comments indicated that there was some hesitancy by some companies to respond to an institution beginning a new program. When the reputation of graduates in the commercial art program has been established, the companies may be more apt to cooperate. Some companies apparently adopted a "wait and see" attitude.

Some of the responding companies hired commercial artists on a full-time basis. Others hired commercial artists on a part-time basis, and some hired both full- and part-time artists. The majority (81%) of companies employed on a full-time basis at least one person who possessed one or more of the skills presented in section V of this report. An additional seven percent did not respond to that question. The 81% is presented as follows in terms of the number of persons employed using the skills of a commercial artist: one (20%), two (23%), three (10%), four or five (10%), six through nine (5%), 10-19 (7%), 20-29 (3%), and 30-400 (3%). Similarly, the 48% who employed at least one commercial artist on a part-time basis is presented as follows in terms of the number of commercial artists employed: one (19%), two (8%), three (7%), four or five (6%), six through nine (3%), 10-19 (4%), and 20-29 (1%).

V. EMPLOYER PERCEPTIONS OF IMPORTANT QUALIFICATIONS NEEDED BY GRADUATES OF A COMMERCIAL ART PROGRAM

The complete summary of responses to questions pertaining to skills, knowledge and attitudes is presented in the table on page 17. The respondents rated each characteristic as either essential, very important, desirable, not important or not applicable. Those who failed to respond to the question are presented as "no response."

Essential Qualifications

Five characteristics were rated "essential" by more than 50 percent of the respondents. These qualifications together with the percentage of respondents rating the skill as "essential" are as follows:

- To meet high quality standards of neatness and accuracy (74.2%)
- To meet deadlines consistently (70.2%)
- Use the tools, materials and processes relating to graphic reproduction and the preparation of camera-ready art (60.5%)
- To effectively coordinate his or her work with the work of others who are working as a team (59.7%)
- Do paste-ups and mechanicals (51.6%)

Essential or Very Important Qualifications

When the percentage of respondents who rated a characteristic as "very important" is added to the percentage of respondents who rated the same characteristic as "essential," the need for a graduate to have the five characteristics listed above becomes even more obvious. Two of the characteristics are almost mandatory. The same five characteristics are presented below together with the combined percentage of respondents who rated the characteristic as "essential" or "very important."

- To meet deadlines consistently (95.2%)
- To meet high quality standards of neatness and accuracy (93.6%)
- To effectively coordinate his or her work with the work of others who are working as a team (84.7%)
- Do paste-ups and mechanicals (78.2%)
- Use the tools, materials and processes relating to graphic reproduction and the preparation of camera-ready art (71.0%)

There were 13 other characteristics rated as either "essential" or "very important" by more than 50 percent of the respondents. They are presented below.

- To make good judgments regarding materials best suited to any given project (76.6%)
- Create rough and comprehensive layouts (74.2%)
- To predict potential production problems (73.4%)
- To form a mental image of work to be done and transform it into finished two or three-dimensional form (72.6%)
- Possess a working knowledge of the offset printing process (67.8%)
- Scale line art and continuous tone photographs (66.1%)
- Specify type (61.3%)
- To continuously research and review visual materials (59.7%)
- Work well with pencils (58.0%)
- Work well with pen and ink (58.0%)
- Possess working knowledge of traditional and contemporary methods of converting verbal concepts into visual messages and symbolic systems as they relate to publications (57.2%)
- Do color separations and keyline work (53.2%)
- Use Rubylith or Amberlith (50.8%)

Essential, Very Important or Desirable Qualifications

When the percentage of respondents rating a characteristic as "desirable" is added to the percentage of those who rated the same characteristic as "essential' or "very important," the resulting percentage is over 90 percent for four of the five characteristics first mentioned on page 5. These same five characteristics are presented below together with the combined percentage of respondents who rated the characteristic as "essential," "very important" or "desirable."

- To meet high quality standards of neatness and accuracy (99.2%)
- To meet deadlines consistently (99.2%)
- To effectively coordinate his or her work with the work of others who are working as a team (96.8%)
- Do paste-ups and mechanicals (91.1%)
- Use the tools, materials and processes relating to graphic reproduction and the preparation of camera-ready art (77.5%)

The importance of the additional 13 previously cited characteristics on page 6 also becomes more apparent when the combined percentages of respondents rating these characteristics as "essential," "very important" or "desirable" are examined. They are presented below.

- Create rough and comprehensive layouts (96.4%)
- To make good judgments regarding materials best suited to any given project (95.2%)
- To predict potential production problems (92.8%)
- To continuously research and review visual materials (90.4%)

- To form a mental image of work to be done and transform it into two or three-dimensional form (88.7%)
- Possess working knowledge of the offset printing processes (88.7%)
- Specify type (87.1%)
- Work well with pencils (84.6%)
- Work well with pen and ink (83.8%)

- Scale line art and continuous tone photographs (83.0%)
- Possess working knowledge of traditional and contemporary methods of converting verbal concepts into visual messages and symbolic systems as they relate to publications (81.4%)
- Use Rubylith or Amberlith (79.0%)
- Do color separations and keyline work (75.8%)

Fourteen other characteristics were rated as "essential," "very important" or "desirable" by more than 70 percent of the respondents. They are presented below.

- Possess a working knowledge of ink and paper relationships (87.9%)
- Possess a working knowledge of nature of color, including its physical properties and effective qualities in the form of both light and pigment (83.1%)
- Traditional and contemporary methods of converting verbal concepts into visual messages and symbolic systems as they relate to corporate identity systems including trademarks (79.0%)
- Possess working knowledge of letterpress printing processes (78.2%)
- Apply basic drawing and painting techniques in the accurate visual rendering of objects (78.2%)
- Work well with brushes and paint (78.1%)
- Use transfer and/or mechanically or electronically produced letter forms (76.6%)
- To devise new methods for the design and development of both two and three-dimensional art forms (75.8%)
- Plan copy (75.8%)
- Enlarge and reduce art work and photographs (73.4%)
- Use color key (72.6%)
- Mark copy (72.5%)
- The visual art elements as well as the compositional principles necessary to their effective organization in two and three-dimensional art forms (71.8%)
- Possess a working knowledge of traditional and contemporary methods of converting verbal concepts into visual messages and symbolic systems at they relate to single and multi-media sales promotion (70.8%)

Basis for Hiring

The question which requested the respondent to indicate the basis for hiring permitted two responses. Thus the following percentages add to more than 100 percent. Approximately 48 percent hire on the basis of portfolio, six percent hire on the basis of degree and 25 percent hire on the basis of both degree and portfolio. Sixty-two percent hire on the basis of other characteristics only or in combination with degree and portfolio. These other qualities are represented by the following three major categories: experience (28%), personal qualities such as personality, attitude, enthusiasm,

salesmanship (21%), and the ability to learn (13%).

In response to the question concerning other qualifications or characteristics required of employees, most responses again dealt with experience, personal qualities and the ability to learn. When asked to list other skills that are necessary or desirable, personal qualities were those most frequently mentioned. Included were personal initiative, an ability to communicate effectively with clients and co-workers, to do the unexpected when called upon, and ability to work with minimal supervision. There was some expression by a few respondents that a portfolio with quality examples was a necessity. Some respondents expressed the view that artists need to be realistic, practical and production-oriented.

Job Openings - Present and Future

Approximately nine percent (N=11) of the respondents indicated they had unfilled vacancies which required the skills listed on the questionnaire. The number of vacancies ranged from one to four with a particular company. However, 12 percent (N=15) responded that if they had applicants possessing these skills, they would hire them while an additional 13 percent (N=16) said "maybe" or "eventually."

Twenty-three percent (N=28) responded that they had current plans to expand the number of positions required using these skills. An additional three percent (N=4) were considering the possibility. The same cautious "wait and see" attitude mentioned earlier seems to have once again affected the response of some potential employers.

Training Programs - Current and Future

Nineteen percent of the respondents indicated they currently had an in-service training program involving instruction in the skills listed on

the questionnaire. The remaining 81 percent either have none (73%) or did not respond (8%).

Thirty-three percent indicated that they would be willing to work cooperatively with JCCC in a work-study program designed to provide on-the-job training for qualified students. An additional 28 percent responded that they might be willing to do so. The remaining 39 percent responded "No" (24%) or gave no response (15%).

Seventy-six percent responded that the College could contact them in the future regarding the program with another one percent responding "perhaps." The remaining 23 percent indicated "No" (7%) or gave no response (16%).

Other Specified Skills

Five questions allowed the respondent to specify additional specialized skills. The additional skills mentioned primarily dealt with the following.

- Work well with magic markers
- Work with cardboard, paper, fabric
- Produce 35 mm slides
- Possess working knowledge of silk screen reproduction process
- Traditional and contemporary methods of converting verbal concepts into visual messages and symbolic systems as they relate to direct mail and other advertising

VI. DISCUSSION

An examination of the data concerning hiring practices reveals that students in a commercial art program must develop a quality portfolio if they are to be successful in securing a job after graduation. Those who can participate in a work-study program designed to provide on-the-job training are also going to have an advantage when they go job hunting. The respondents in this survey indicated that portfolio and experience are important factors which influence their hiring.

The heavy emphasis by employers upon personal qualities such as the ability to meet deadlines consistently, to meet high quality standards of neatness and accuracy, and to effectively coordinate work with others may reflect an assumption by the respondents that most job applicants for a commercial art position will have the needed basic skills. Assuming, then, that there are several applicants for a vacancy, personal qualities, experience and a quality portfolio will be major factors influencing the employer's final decision.

The following comment by one large company indicates why it is difficult to specify the basic skills needed to become a commercial artist.

> All facets of the questionnaire are applicable to our requirements for artists. Of course, it would not be expected that everyone be qualified in all of the areas mentioned as there are many areas of specialization for artists as well as areas where broad diversity and ability is required. It may be said that there are two major categories at our company--the creative group and the production type artists with, of course, many variations in both of these categories. Thank you for allowing us to participate in this commercial art survey.

Most graduates of a two year college program will probably enter the field at the production level. The characteristics, other than personal qualities, which were rated as "essential" or "very important" were related to production. These characteristics included, for example, the use of tools, materials and processes relating to graphic reproduction and the preparation of camera-ready art; doing paste-ups and mechanicals; creating rough and comprehensive layouts; predicting potential production problems.

The College commercial art staff felt that there were responses to certain questions on the survey which needed clarification. For example, 71 percent of the respondents rated the use of tools, materials and processes

relating to graphic reproduction and the preparation of camera-ready art as "essential" or "very important." Yet, only 22.6% gave similar ratings to the use of the copy camera, while 46.8% gave these ratings to the enlargement and reduction of art work and photographs. There are two possible explanations. One is that the copy camera is not the only way to enlarge and reduce art work and photographs. However, the copy camera is more versatile. Moreover, in addition to its technical versatility, its use provides essential insights into the reproduction processes as they apply to the production of camera-ready art. A second explanation is that company size and type are factors related to the ratings of some characteristics. For example, a small company would probably require artists to use the copy camera; opaque, strip up and retouch negatives and positives; and make presensitized plates. An ad agency would probably send such work out or hire a specialist to do it. The converse does exist, however. Some small companies may send out work due to lack of equipment.

The type of company must also be kept in mind when interpreting the responses to very specialized characteristics such as the ability to work with silkscreen tools and materials; the production of single and multiple-color overhead transparancies; the design and construction of flats, props and sets; and the ability to work with woods, plastics and metals. Although the percentages of "essential" or "very important" ratings for these skills may seem low, they should not be ignored. For most companies, these skills may be seen as assets but not mandatory. However, for some companies, these qualifications are essential. The following comment from an employer is one example where a special skill is needed.

> In regard to our answers, please remember that we are specialists and print by screen process only on plastic, glass and metal containers such as bottles, cans and buckets. We also do electronic parts such as control panels, chassis, etc. for communications, radar, radio, etc. We do no sign shop work or displays of any kind.

The comment by another employer reflects the importance of diversity and is representative of several similar comments.

> Your program sounds very good. Any artist who acquires all the skills it covers and the knowledge they require will be one with a solid foundation. Having the knowledge and skills covered can spell the difference between advancing or remaining "status quo" because business requirements vary, and through the demands of each kind, development continues.

The responses to the questions concerning a work-study program and the number of job openings support the hypothesis that some companies have a "wait and see" attitude concerning the JCCC commercial art program. Seventy-six percent responded that they were willing for the College to contact them at a later date concerning the program. Thirty-three percent responded they would be willing to work cooperatively in a work-study program with another 28 percent responding that they might do so. If the graduates of the program are competent and those involved in the work-study program perform well with minimal supervision, employers are likely to become more committed to participation in a work study program.

The earlier study, Identification of Employers in Metropolitan Kansas City Who Hire Commercial Artists, is included as Appendix C for reference purposes. That study identified a number of non-obvious potential employers. The current study indicates that there are a number of companies with vacancies. Nine percent had unfilled vacancies. However, 12 percent indicated that they would hire applicants possessing these skills and an

additional 13 percent said "maybe" or "eventually." There are several interpretations of the two somewhat dissimilar percentages. One might be that the latter 25 percent ("yes" plus "maybe") answered the question with the assumption "if they had a vacancy." A second explanation could be that they have few applicants who possess these skills and they hire fewer people currently than they might if qualified people were available. A comment by one employer is representative of several and indicates the latter may often be the case. Although the comment may seem extreme, it does represent one employer's feeling.

> At one time we employed eight people. That year we lost about $100,000 because of the inability or lack of interest and pride in one's work. We tried trimming programs and encouraged enrollment in special courses. If you have any further questions in this regard, I would be glad to lend any assistance.

The enrollment for the first semester of the commercial art program was much larger than originally anticipated. See Appendix B for a summary of the 1975 fall enrollment. Although twenty-three percent of the respondents anticipate additions to their staff, the heavy fall enrollment does raise the concern as to whether the number of students admitted to the program should be limited. The graduation of students who possess the characteristics discussed in this report may also result in more positions being available. However, it may be better to limit enrollment and ensure all graduates a high likelihood of securing a job than to graduate commercial artists who will be unable to find a position. Early consideration of the matter may avoid future problems.

VII. SUMMARY AND RECOMMENDATIONS

The commercial art program was authorized by the Board of Trustees to

begin August, 1975. To provide data which could be used to develop a program culminating in the successful employment of all program graduates, employers were surveyed to obtain their perceptions of the skills, knowledge and attitudes which commercial artists should possess. The five most important characteristics are listed below.

- To meet high quality standards of neatness and accuracy
- To meet deadlines consistently
- Use the tools, materials and processes relating to graphic reproduction and the preparation of camera-ready art
- To effectively coordinate his or her work with the work of others who are working as a team
- Do paste-ups and mechanicals

In addition to the basic skills and personal characteristics mentioned above, the successful job applicant needs the following:

- A quality portfolio
- Experience
- A variety of skills
- Ability to adapt to new situatuations and processes
- Practicality

There are vacancies which exist for competent commercial artists, but some companies appear to prefer doing without anyone than to have an unqualified person.

In view of the data obtained from this survey, the survey completed last January and the current heavy first semester enrollment, the following recommendations seem appropriate.

Recommendation 1: That during their two-year program, students develop a portfolio which can be used when they seek employment after graduation.

Recommendation 2: That an attempt be made to provide a work experience for each student accepted into the program.

Recommendation 3: That no student be put in a work situation with a company until that student demonstrates ability to work with minimal supervision.

Recommendation 4: That plans continue for the development of a procedure to select those students who will be accepted into the commercial art program due to limited job openings and employers' concerns regarding qualified additions to their staff.

Recommendation 5: That early in the program, students become aware of the important role that personal chacter'stics play in securing a job.

EMPLOYER PERCEPTIONS OF IMPORTANT SKILLS, KNOWLEDGE AND ATTITUDES FOR COMMERCIAL ARTISTS

Summer 1975

Skill to be Acquired	Essential	Very Important	Desirable	Not Important	Not Applicable	No Response
Use the tools, materials and processes relating to graphic reproduction and the preparation of camera-ready art	60.5%	10.5%	6.5%	4.0%	4.8%	13.7%
Create rough and comprehensive layouts	47.6	26.6	20.2	1.6	2.4	1.6
Plan copy	12.1	24.2	39.5	12.9	6.5	4.8
Specify type	35.5	25.8	21.8	7.2	6.5	3.2
Mark copy	25.0	20.9	26.6	13.8	8.9	4.8
Do paste-ups and mechanicals	51.6	26.6	12.9	2.4	4.1	2.4
Do color separations & keyline work	30.6	22.6	22.6	9.7	11.3	3.2
Use Rubylith or Amberlith	25.8	25.0	28.2	8.9	8.1	4.0
Hand letter	9.7	12.1	42.7	27.4	6.5	1.6
Use transfer and/or mechanically or electronically produced letter forms	21.7	20.2	34.7	12.1	8.1	3.2
Apply basic drawing and painting techniques in the accurate visual rendering of objects	18.5	23.4	36.3	12.9	5.7	3.2
Use photographic equipment, material and darkroom techniques	8.1	12.1	42.7	25.0	9.7	2.4
Do corrections or revamps of finished copy	20.9	25.8	22.6	19.4	7.3	4.0
Use the copy camera	10.5	12.1	24.2	33.1	14.5	5.6
Scale line art and continuous tone photographs	41.9	24.2	16.9	5.7	8.9	2.4
Enlarge and reduce art work and photographs	23.4	23.4	26.6	13.7	10.5	2.4

EMPLOYER PERCEPTIONS OF IMPORTANT SKILLS, KNOWLEDGE AND ATTITUDES FOR COMMERCIAL ARTISTS

Summer 1975

(continued)

Knowledge of and Ability to:	Essential	Very Important	Desirable	Not Important	Not Applicable	No Response
Make prints and negatives	8.9%	6.5%	42.7%	21.8%	14.5%	5.6%
Use color key	14.5	11.3	46.8	10.5	12.1	4.8
Use tint and special effect photographic screens	5.7	15.3	42.7	21.8	10.5	4.0
Opaque, strip up and retouch negatives and positives	11.3	8.1	27.4	31.5	17.7	4.0
Make presensitized plates	4.8	4.0	12.9	38.7	33.9	5.7
Work well with the variety of tools and materials required in the production of original two-dimensional art such as:						
Pencils	42.7	15.3	26.6	4.8	5.6	4.8
Pen and ink	41.1	16.9	25.8	4.0	4.8	7.3
Brushes and paint	29.8	15.3	33.0	8.9	5.7	7.3
Airbrush	10.5	6.5	45.2	17.7	12.9	7.2
Silkscreen tools and material	4.8	6.5	29.0	24.2	28.2	7.3
Special papers	6.5	8.9	35.5	16.1	18.5	14.5
Use the variety of manual and power hand tools and other equipment necessary to the construction or fabrication of three-dimensional forms	2.4	4.0	12.1	22.6	31.5	27.4
Work with a variety of materials such as:						
Plastics	5.7	3.4	17.7	22.6	38.7	12.9
Woods	5.7	4.0	17.7	21.8	38.7	12.1
Metals	6.5	0.8	16.1	23.4	38.7	14.5
Design and construct two and three-dimensional flats, props, sets or other three-dimensional forms	3.2	4.8	19.4	25.8	38.7	8.1
Produce TV graphics:						
Single and multiple-color overhead transparancies	5.6	6.5	26.6	12.9	41.9	6.5

EMPLOYER PERCEPTIONS OF IMPORTANT SKILLS, KNOWLEDGE
AND ATTITUDES FOR COMMERCIAL ARTISTS
Summer 1975
(continued)

Possess a Working Knowledge of:	Essential	Very Important	Desirable	Not Important	Not Applicable	No Response
Reproduction processes including:						
Letterpress	25.0%	20.1%	33.1%	5.6%	9.7%	6.5%
Offset	44.4	23.4	20.9	0.8	5.7	4.8
Gravure Printing	12.1	16.9	28.2	12.9	19.4	10.5
Most of the technical requirements associated with preparing hand separated art work for various manufacturing processes	19.3	21.8	25.0	8.9	16.1	8.9
Paper folding, binding and finishing techniques	14.5	15.3	34.7	12.1	16.1	7.3
Ink and paper relationships	24.2	22.6	41.1	4.8	4.1	3.2
The processes involved in printing on surfaces other than paper	11.3	8.1	42.8	18.5	16.1	3.2
Paper specifications and cost analysis	10.5	13.7	34.7	17.7	17.7	5.7
The visual art elements as well as the compositional principles necessary to their effective organization in two and three-dimensional art forms	23.4	17.7	30.7	11.3	12.9	4.0
The nature of color, including its physical properties and effective qualities in the form of both light and pigment	23.4	25.0	34.7	4.8	9.7	2.4
Imagery used in the past and present in symbolic visual communication		0.8	3.2			96.0
The major styles, the content and the cultural context of major historical art forms and movements	7.3	14.5	37.1	19.4	15.3	6.4

EMPLOYER PERCEPTIONS OF IMPORTANT SKILLS, KNOWLEDGE
AND ATTITUDES FOR COMMERCIAL ARTISTS
Summer 1975
(continued)

Possess a Working Knowledge of: (cont.)	Essential	Very Important	Desirable	Not Important	Not Applicable	No Response
Traditional and contemporary methods of converting verbal concepts into such visual messages and symbolic systems as:						
TV Graphics	16.1%	16.9%	27.5%	15.3%	19.4%	4.8%
Corporate identity systems including trademarks	16.9	31.5	30.6	8.9	8.1	4.0
Graphic sign systems for architectural and other environmental spaces	11.3	20.1	33.1	12.9	19.4	3.2
Exhibition design	8.1	24.2	36.3	11.3	16.1	4.0
Packaging design	14.5	25.8	26.6	8.1	20.2	4.8
Publications	29.8	27.4	24.2	5.7	8.9	4.0
Educational Media	6.5	26.6	33.9	10.5	17.7	4.8
Single and multi-media sales promotion	16.1	23.3	30.7	9.7	11.3	8.9

EMPLOYER PERCEPTIONS OF IMPORTANT SKILLS, KNOWLEDGE
AND ATTITUDES FOR COMMERCIAL ARTISTS
Summer 1975
(continued)

Possess the Ability:	Essential	Very Important	Desirable	Not Important	Not Applicable	No Response
To effectively coordinate his or her work with the work of others who are working as a team	59.7%	25.0%	12.1%	1.6%	0.0%	1.6%
To form a mental image of work to be done and transform it into finished two or three-dimensional form	46.0	26.6	16.1	4.0	4.9	2.4
To continuously research and review visual materials	31.5	28.2	30.7	3.2	4.0	2.4
To devise new methods for the design and development of both two and three-dimensional art forms	16.1	25.8	33.9	10.5	11.3	2.4
To make good judgments regarding materials best suited to any given project	44.4	32.2	18.6	1.6	2.4	0.8
To predict potential production problems	39.5	33.9	19.4	2.4	1.6	3.2
To meet high quality standards of neatness and accuracy	74.2	19.4	5.6	0.0	0.0	0.8
To meet deadlines consistently	70.2	25.0	4.0	0.0	0.0	0.8

APPENDIX A

SURVEY INSTRUMENT

Pages 23 through 26 (the survey instrument) are copyrighted and have therefore been deleted from the document.

APPENDIX B

SUMMARY OF FIRST SEMESTER ENROLLMENT

SUMMARY OF FIRST SEMESTER ENROLLMENT

Students enrolled in the commercial art program for the first time during the fall 1975 semester. There were 107 students who signed affidavits attesting to their intent to pursue a career in commercial art. Thirty-nine are full-time students and 68 are part-time students. The majority of these 68 part-time students gave three major reasons for not enrolling full-time. These reasons were: schedule conflicts, essential art classes wanted were filled and other related classes wanted were filled. The data below summarize by hours taken the number of students enrolled as part-time or full-time students.

Number of Hours Enrolled In	Number of Students
2 - 3	20
5 - 6	30
8 - 9	18
11	19
12 or more	20

The educational level for these 107 students varies from completion of the junior year in high school to possession of a master's degree. The data below summarize the number with each of several educational levels.

Education Level Completed	Number
Grade 11	1
GED	6
High School Diploma	74
One Year College	14
Two Years College	3
Four Years College	2
Other Post High School	2
B.A. Degree	4
M.A. Degree	1

Eleven of these 107 are already employed as commercial artists. There are 44 males and 63 females. The ages of the students is also diverse with

students ranging in age from 17 to 62. The data below summarize the number for each of several age groups.

Age Group	Number
17-19	45
20-29	36
30-39	18
40-49	5
50-59	2
60-62	1

There are seven commercial art classes considered to be essential being offered during the fall of 1975. They are: color design, two-dimensional design, printmaking I, art fundamentals, drawing I and II, painting I. There are two other classes, basic photography and technical illustration, whose enrollments consist primarily of commercial art students. The data below summarize the total enrollment and total number of commercial art students enrolled in each of the above mentioned classes.

Class	Total Enrollment	Commercial Art Students
Color Design	73	49
Two-Dimensional Design	124	68
Art Fundamentals	49	38
Printing I	29	20
Drawing I	95	48
Drawing II	12	5
Painting I	76	29
Basic Photography	29	16
Technical Illustration	19	16

APPENDIX C

IDENTIFICATION OF EMPLOYERS IN METROPOLITAN KANSAS CITY WHO HIRE COMMERCAIL ARTISTS

IDENTIFICATION OF EMPLOYERS IN METROPOLITAN KANSAS CITY WHO HIRE COMMERCIAL ARTISTS

January 1975

Office of Institutional Research
Johnson County Community College
College Boulevard at Quivira Road
Overland Park, Kansas 66210

PREFACE

The addition of a career program in commercial art at Johnson County Community College has been under consideration since 1971. An advisory committee was established in 1971. One of the reasons for not proceeding with the typical feasibility study conducted in the past for other career programs has been the lack of information concerning businesses which employ artists. The purpose of this study was to identify the types and numbers of companies which hire commercial artists in Metropolitan Kansas City. Some types of companies, such as advertising agencies, are obvious employers of artists. The focus of this study, however, was to identify nonobvious employers.

At the request of the Instructional Branch, the Office of Institutional Research cooperated with the art staff in exploring employment possibilities in Metropolitan Kansas City. Miss Dorothy Wadsworth provided the input for the implementation of the study.

Elaine L. Tatham
Director of Institutional Research

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IDENTIFICATION OF EMPLOYERS IN METROPOLITAN KANSAS CITY WHO HIRE COMMERCIAL ARTISTS

I. INTRODUCTION

Since 1971, commercial art has been discussed as a career program which might be implemented by Johnson County Community College. One of the major problems which hindered the development of the program beyond the discussion stage was the lack of information concerning the types and numbers of companies which employ commercial artists. The potential employers of graduates of programs such as nursing and data processing are more easily identified than the potential employers of graduates in a commercial art career program. The art instructors felt that job opportunities definitely were available in Metropolitan Kansas City for graduates of a commercial art career program. Yet, no concrete data had been collected.

II. PURPOSE

The purpose of this study was to identify the types and numbers of companies which hire commercial artists in Metropolitan Kansas City. Some types of companies, such as advertising agencies, are obvious employers of artists. The focus of this study, however, was to identify other, nonobvious employers.

III. METHODOLOGY

The study had two phases. Companies which hired more than 500 employees seemed to be very likely to hire commercial artists. The 1974 Contacts Influential listed 99 firms with more than 500 employees during 1974. A decision was made to have one of the art instructors call each of these firms to find out if they hired commercial artists. A pattern soon began to emerge. Most of these companies were branch offices of large national companies and any

art work they used was done by, and sent from, the home office to ensure a uniformity in all art work. Although these companies seemed initially to be potential employers of local artists, in actuality they were found to be unlikely sources of employment.

Therefore, a second phase of the study was implemented. This phase was concerned with the identification of the types and numbers of smaller companies (500 or less employees) which hire commercial artists. A decision was made to exclude all companies hiring less than eleven employees, as it was felt that these firms would be unlikely to employ commercial artists. The 1974 Contacts Influential listed 5,240 firms with at least 11 but no more than 500 employees.

Three hundred firms were selected at random. Two art instructors and three art students telephoned the companies. In most cases, they spoke with an individual knowledgeable about the employees of the company. If artists were on the staff, the number employed was recorded. If it was found that art work was done for a company by an advertising agency, free-lance artist or other source, the company was also asked which of these other sources it used.

IV. RESPONDENTS

Two hundred and sixty-seven companies were successfully contacted. One of the original 300 companies was accidentally omitted from the list during the original compilation. The remaining 32 agencies were not contacted for the following major reasons: firm out of business, telephone number out of service with no current listing, duplicate firm listing, against professional ethics to advertise (lawyers, doctors, certified professional accountants), and no one available to answer questions despite

repeated phone calls. Of the 267 companies contacted, the distribution of firms relative to number of employees was as follows:

- Fifty-eight percent (N=155) had 11-25 employees.
- Twenty-eight percent (N=74) had 26-50 employees.
- Eight percent (N=22) had 51-100 employees.
- Three percent (N=8) had 101-250 employees.
- Three percent (N=8) had 251-500 employees.

The above distribution of companies with respect to number of employees was compared to the distribution of all Metropolitan Kansas City firms with respect to number of employees to ascertain whether the sample was indeed representative of firms of all sizes (11-500 employees). The Chi-square statistic was used to compare the obtained distribution with the actual distribution. The obtained Chi-square of 2.217 with four degrees of freedom was not statistically significant ($p > .10$). Therefore, the sample distribution is indeed representative of the total distribution.

V. SURVEY RESULTS

Fifty-three percent of the companies used artists or art work. The respondents for these companies were reasonably knowledgeable about the uses of art work in their business and were willing to respond to the questions. The companies interviewed who use art work have their art work done utilizing a variety of sources. The decomposition of the 53 percent who use artists is summarized below:

- Fourteen percent (N=37) use a combination of two or more local and/or national art sources.
- Twelve percent (N=31) use only art from the home office.
- Ten percent (N=26) use only local ad agencies.
- Six percent (N=17) use only local artists on their staff.

- Four percent (N=10) use only local newspaper artists.
- Three percent (N=9) use only local free-lance artists.
- Two percent (N=6) use only art from national ad agencies
- Two percent (N=6) use only local printer's artists or architects. Two firms use printer's artists and four firms use architects.

The Table on page 7 presents by company size the number of surveyed companies utilizing the services of artists in each of the above specialized categories.

Since the 267 companies were selected at random, the data obtained for these firms should be representative of the 5,240 Metropolitan Kansas City firms with 11 to 500 employees. Using the percentages cited in the preceding paragraph, approximately 2,786 firms with 11 to 500 employees use artists or art work. The estimated number of firms using the various sources for art work are presented below:

- 726 firms use a combination of two or more local and/or national art sources.
- 608 firms use only art from the home office.
- 510 firms use only local ad agencies.
- 333 firms use only local artists on their staff.
- 196 firms use only local newspaper artists.
- 177 firms use only local free lance artists.
- 118 firms use only art from national ad agencies.
- 79 firms use only local architects.
- 39 firms use only local printer's artists.

Businesses With Artist on Staff

Using the Standard Industrial Classification numbers as published by the bureau of the Budget, the firms with artists on their staff included the following types of businesses: crude petroleum and natural gas; paper and allied products; printing, publishing and allied industries; chemicals and allied products; fabricated metal products except ordnance, machinery

and transportation equipment; miscellaneous manufacturing industries; wholesale trade; retail trade-general merchandise; retail trade-food stores; automotive dealers and gasoline service stations; retail trade-apparel and accessory stores; retail trade-furniture, home furnishings and equipment stores; retail trade-eating and drinking places; personal services; automobile repair, automobile services and garages; amusement and recreation services, except motion pictures; nonprofit membership organizations; miscellaneous services.

Utilization of Artists on Staff

Each company which employed artists was asked how many were on the staff. Nine percent of the 267 companies did have at least one artist. Approximately 491 companies in Metropolitan Kansas City can be expected to employ at least one artist. In total, these 491 companies can be expected to employ 923 artists. The number of employed artists in Metropolitan Kansas City related to company size was estimated to be as follows:

- 373 artists employed by 236 companies with 11-25 employees.
- 98 artists employed by 39 companies with 26-50 employees.
- 216 artists employed by 79 companies with 51-100 employees.
- 157 artists employed by 98 companies with 101-250 employees.
- 79 artists employed by 39 companies with 251-500 employees.

Utilization of Artists Not on Staff

Fifty-three percent of the companies do use artists. However, only 17.6 percent of these firms have an artist on their staff. Approximately 2,295 firms in Metropolitan Kansas City can be expected to use artists but not have an artist on their staff.

VI. SUMMARY AND RECOMMENDATIONS

There are approximately 491 companies in Metropolitan Kansas City which hire an estimated 923 commercial artists. These companies are not the obvious

employers of artists such as ad agencies and newspapers. In addition, approximately 2,295 firms in Metropolitan Kansas City do not have an artist on their staff but do use art obtained from other sources, such as ad agencies and free-lance artists.

Based on the foregoing, the following recommendation is made:

- *Survey those companies in Metropolitan Kansas City which produce the majority of art work used locally. These companies would include ad agencies, newspapers and printing companies. The purpose of the survey would be to obtain information concerning both needed skills and training in addition to future needs for artists. Via the survey, potential on-the-job training sites should also be identified.*

NUMBER OF SURVEYED COMPANIES UTILIZING SERVICES OF ARTISTS ONLY IN SPECIALIZED CATEGORIES BY COMPANY SIZE

Utilization of Artists	Number of Employees					
	11-25	26-50	51-100	101-250	251-500	Total
Use combination of two or more local and/or national art sources	21	11	2	1	2	37
Only art from home office	20	6	4	1	0	31
Only local ad agencies	10	10	3	1	2	26
Only local artists on staff	6	2	4	3	2	17*
Only local newspaper artists	8	2	0	0	0	10
Only local free-lance artists	6	1	2	0	0	9
Only art from national ad agencies	4	2	0	0	0	6
Only local printer's artists	1	1	0	0	0	2
Only local architects	3	1	0	0	0	4
Total	79	36	15	6	6	142

* Twenty-five of the surveyed companies had at least one artist on their staff. However, 17 of these 25 companies had their art work done using only the artists on their staff. The remaining eight companies used artists on their staff together with other outside sources such as ad agencies and free-lance artists.

UNIVERSITY OF CALIF.
LOS ANGELES

JAN 30 1976

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